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THE CURTAIN.

WRITTEN FOR THE NEW YORK CLIPPER.
BY MARK MEREDITH.

BEFORE.

A thrill of rapturous applause,
From every row ascending:
The actor gives a gracious pause,
To those before low bending.
Admired of all the ladies rare,
What compliments they utter!
How many hearts amid the fair
Are now set in a flutter!

The play goes on, the curtain falls
Upon the act of splendor;
Each heart emotional recalls
Its incidents so tender.
Oh, sweet the glamour of the scene,
With nothing coarse to break it!
Imagination rules serene,
And fancy's what we make it.

BEHIND.

The leading lady, just deceased,
Has got a fit of laughter;
The leading man, from toil released,
A sandwich has sent after.
The pasteboard rocks are put aside,
The lovely sylphs are yawning;
The dancing girls in plain clothes hide,
No grace their steps adorning!

The funny men are scowling now,
And he who gold dust scattered
Upon the scene, with happy brow,
Looks doleful now and shattered.
And so it is throughout the days
Of this our life uncertain:
To view it truly, you must gaze
On both sides of the curtain!

THE STORY OF JOHN KARSLAKE

WRITTEN FOR THE NEW YORK CLIPPER.
BY ROBERT CLARKE.

"Is Mr. Dixon about the house?" I timidly inquired of the stern looking doorkeeper.

"No."
"Do you know where he is?"
"No."
"Can you tell?"
"No!"

The man's voice was so harsh and his aspect so sullen that I shrank back and passed out of the lobby of the theatre into the drenching rain. Of course I looked awful seedy, but yet the doorkeeper need not have been so harsh. I was not trying to deadhead my way into the theatre. Oh! the bitter thoughts that surged through my brain on that eventful night. I walked aimlessly around the streets trying to devise some means of obtaining the necessities of life.

I was young, only twenty-three, ambitious, and said to be good looking; in fact, had gained the sobriquet of "Handsome John." I had traveled with "snap" companies for three years, and at last had made up my mind I was fitted for something better. I believed I had some talent and that, with opportunity, I could rise in the profession I loved with all my heart.

I had been in —, a Western city of some 200,000 inhabitants, for many weary months, and had so far, by being prudent, managed to eke out an existence.

I had no money to reach the mecca of all theatrical people, New York, where I might have secured an engagement, and I had determined that before I went barnstorming again I would quit the business. I had interviewed every manager who had come to the city, and received substantially the same answer from each. "You may be all right, but how do I know?" When I want people I send to New York," and "Oh, you have been with so and so comedy co., have you? Um! No, I don't believe I can place you."

Such were the answers my modest applications brought, until I despaired of success. Others there were, with whom I was acquainted, and whom I knew to be less fitted for positions than myself, had no trouble in securing first class engagements.

I finally succeeded in gaining an audience with Mr. Dixon, but only to hear the same answer: "You are a good looking young fellow," said Mr. Dixon, "and ought to make your mark, but it's a pity you are not a New York actor; if you were I might use you, but these Western actors," and here Mr. Dixon gave his shoulders a shrug which meant volumes, and I quit the managerial presence sick at heart.

That night I lay on the floor of my room wrestling with temptation.

Why should I try any longer? "I have nothing to live for. I have prayed to a good God to deliver me of this burden. I have prayed nightly, aye, almost hourly, to be allowed to taste the wine of good fortune, and as yet I had only been given the dregs of despair," so whispered bad conscience. "Be a man, stick to your good principles; the long-est lane has a turning," said my better self. But in the end bad conscience gained the victory, and I started to drown my sorrows in the stupor of drink. I had hardly any money, but had made plenty of friends of the wrong sort, who thought I was a very genial fellow, and were willing I should become one of them.

So for several months I lived the life of a tramp, going around from barrel house to barrel house, taking cheap whiskey whenever asked, and sleeping in doorways or on a chair in some saloon, sometimes occupying a cell in the Police Station. More often the latter, I am afraid, toward the last. I was certainly on the road to ruin, and would no doubt have been dead in a short time had not Providence, or, as I thought then—bad luck—seen fit to interfere in the shape of a friend who had always been willing to help me. He was and is one of the managing editors of one of the daily papers in —.

This day he happened to be in the Central Police Station when the prisoners were being filled from the court room to their cells—there to await the coming of the "Black Maria" which would cart the "vags" and drunks to the city workhouse to work out their fines. While shuffling along with the rest, I saw the erect form and kind face of my friend, Martin Page. Ashamed of myself and surroundings, I

pulled my greasy old hat over my eyes, and trusted to my trampish appearance and red nose to escape his vigilant eye. But Mart was fond of studying human nature in all its phases, and always stood at the head of the iron steps to obtain a good view of each passing prisoner. Involuntarily on reaching him I stopped, and received a not too pleasant poke from the jailor in return, accompanied by a savage: "Get on there, Roxy."

Then a familiar voice reached me. "What's your name, my man; you look familiar."

"Roxy," I answered sullenly.
"Yes—and a devilish fine jail bird, he is, so—you never knew the likes of him," quoth my friend, the jailor.

"No, no. It may be for some, but not for me." I allowed myself to be persuaded, however, and said I would accept the position.

That night Mart and I sat in his office smoking. Suddenly Mart said: "John, what did the old hag mean by screaming after you this morning that your fortune was coming true?"

"Only the drunken vagary of a whiskey diseased mind. This morning I was sitting next to her in the prisoners' room. The old hag is a gypsy, and wanted to tell my fortune. To humor her I let her take my hand. She said I would be very successful; that I had dramatic genius, and would become a great actor. In the condition I was in then the wildness of her yarn amused me, whereupon she

One night late in the Fall I was doing "dog watch" at police headquarters; that is, staying there until 3 A. M., in case anything startling happened.

It was one o'clock, and a drowsy stupor had fallen over the place. The captain was nodding in his big arm chair, and the snores of the jailor emanated from the lower hallway. Three persons in the station were not asleep. The telephone man sat propped back against the wall, listening to the yawns the police surgeon was spinning. I was ostensibly listening also, but my thoughts were straying. I was thinking of one of the companies I had been connected with, of sweet Annie Hiller and her little boy, Manvel, or "Mannie," as we had

the Earl of Dorncourt, and how you hated it because you were a juvenile man? Oh, Jack! you will take care—kiss me, Jack, good bye—" and sweet, unfortunate little "Dearest" went to a better world.

Mart and I are sitting on the porch, smoking. Mannie is playing with Mart's little girl. Mannie was inconsolable over his loss at first, but I talked to him long and earnestly, telling him how bright and happy dear mamma was now, that she was never hungry or sick, and gradually Mannie regained the happiness of childhood.

His tender, loving heart never forgot the sweet little mother, and every week he and I made a pilgrimage to her grave, which we kept covered with flowers.

I am the city editor of the paper now, and not quite twenty-four years old, but am I happy? No, I can never be that until—

"Well, old man, of what are you thinking?" queried Mart. "Oh, many things," I answered, "the most, perhaps, of how some day I may meet —"

"That short, heavy set gentleman with gray chin whiskers?"

E. S. WILLARD

was originally destined for a commercial career, but after a few years abandoned it for the stage. He never, however, acted as an amateur, but risked his fortunes boldly as a professional. He made his first appearance at the Theatre Royal, Weymouth, Eng., as the Second Officer in "The Lady of Lyons" in 1869. For some time he remained upon the Western circuit, and then went as responsible utility man to Glasgow. While there he met E. A. Sothorn, who engaged him for De Boots in "Dundreary Married and Settled," Sir Edward Trenchard in "Our American Cousin" and Mr. Smith in "David Garrick." He subsequently played stock seasons at Belfast, Bradford and New Castle, appearing in a great number and variety of roles. His first London appearance was in "A Roland for an Oliver," put on as a curtain raiser before the pantomime at Covent Garden. He returned, however, immediately thereafter to the provinces, where he again played continuously for five years. In the summer of 1881 he arranged to take part in a series of matinee performances at the Imperial Theatre, Westminster, and during the fortnight which these performances covered he acted in London in the afternoon and at Brighton in the evening. The following September he was engaged to play Clifford Armitage at the Princess Theatre, London. He made so favorable an impression that his fame began to grow rapidly. Following this he also made success as Philip Royston in "The Roman Rye," and as Spider in "The Silver King." He next played the King in "Hamlet," Terquin in "Julius" and Gloucester in "Cato," all of these roles having been played in the company of Wilson Barrett. When Mr. Barrett came to this country Mr. Willard decided not to accompany him, but went to the Haymarket, when he won fresh laurels as James Ralston in "Jim the Penman" and Tony Saxon in "Hard Hit." In 1887 he was at the Olympic Theatre, playing heavies, and in the following year he appeared as Colonel Prescott in "Held by the Enemy." The next year he gave new evidence of his skill as Sir Darrell Earne in "The Monk's Room." He next entered into an agreement to play the principal male character in "La Tosca," but, as he declined to accept a secondary role in "The Prodigal," the engagement was not consummated. Thus being at liberty, he determined upon going into management, and in June, 1890, he secured the Shaftesbury Theatre and opened it with a revival of "Jim the Penman." In the meanwhile Henry Arthur Jones was writing "The Middleman," and upon the close of his London season Mr. Willard went to Stoke and Worcester in search of detail and local colors. He also spent some time in Sir H. Douglas's Lambeth manufactory for the same purpose. Thus he became possessed of that knowledge of Ceramic art which has made his production of "The Middleman" so perfect in all matters of detail, and thus, too, has he been able to portray the absorbing devotion of Cyrus Blankarn in his life's problem. Mr. Willard subsequently added to his repertory several excellent plays, viz.: "Judah," "John Needham's Double" and "The Professor's Love Story," varying greatly in character, but all of them affording him opportunities of proving that he is one of the most satisfactory actors now before the public. He completes this week a successful engagement at the Garden Theatre, this city, which has steadily continued, with good results, for nine weeks, seven of which were devoted to the performance of "The Professor's Love Story," without any change of bill during that time. This week Mr. Willard made his first appearance in this city in the role of Hamlet, mention of his performance being made in another column of this issue. Mr. Willard made his first appearance in this country Nov. 10, 1890, at Palmer's Theatre, this city, appearing in "The Middleman." His American tours, of which the present one is the third, have all been under the management of A. M. Palmer. His present season is his twenty-fifth in the profession.

JAPANESE BELLS.

Within a few years great numbers of Japanese temple bells have come to this country and have been bought by collectors. They are not the bronze and copper bells of the shops, chased with gold and silver, and hung on silken cords, but are rather rough objects that resemble old pots. It is not usual to hang them. They rest on a circular cushion that keeps them from rocking, and are struck with a stick made for the purpose and covered at the end with leather. The tone is grave, but rich and mellow, and the thin shells of metal vibrate for several minutes after being struck, while, without sounding very long, the carrying power of their tone is remarkable. There is one bell in Japan that can be heard at a distance of over twenty miles, it is said. —St. Louis Republic.

NECESSARY FOR SAILING.—Charley Stasi—I wish that we might sail forever down the stream of life. Minnie Clipper—So we can—if you will raise the wind.—Detroit Free Press.



E. S. WILLARD.

"How much is his fine?"

"Two dollars, sir."
"Here it is. Come, my young friend, I wish to speak with you."

As we left the station the shrill voice of an old hag, one of the prisoners, yelled after me: "Didn't I tell ye! Ain't your fortune coming true?"

Mart and I walked on in silence until we came to the office. When we were seated in his sanctum he turned to me and said: "For God's sake, man, who are you?"

"I am John Karslake."
"I was certain of it," groaned Mart. "How in the name of —"

But I interrupted him, and for the next hour my voice alone was heard as I recounted the mishaps of my checkered career.

At the conclusion Mart looked up and murmured: "So young, so young." Then in a cheerful tone he exclaimed: "Well, John, it might have been worse. And now I am going to help you to brace up and be a man."

"But what if I don't want to brace up?" I asked.
"Don't want to? Why, man, you must. What is the good of living the way you do?"

"Not much," said I. "Anyway, I have nothing to live for. I aimed at only one thing, and fate was bitterly against me. I tell you, Mart, I tried to be good and do right. I prayed day and night to be allowed my heart's desire, and it never came, and I don't believe it ever will. I'm the unluckiest man under the sun."

"Nonsense, man. Now listen to me," commanded Mart. "You are going to brace up and be a man. You are going to be a reporter on this paper. You'll make a good one, and who knows—your chance may come some day to join some good company, and become one of our best actors."

grew angry. She said that she told the truth, and that I was to make a great success on the stage before I was twenty-five years old. A short, heavy set man, with chin whiskers, is to be the good angel, according to her, who will recognize my talent, and foster my dramatic aspirations; isn't it absurd?" I broke off.

"Well, I don't know," said Mart, thoughtfully; "it may come yet; you are only about twenty-three."

"Yes," I answered, "and I am liable to be fifty before what she says comes true."

I will pass over a few weeks of my erratic history, during which time I was getting back into my old self, and learning my new profession. I was an old pupil, and wrote well and readily. Strangely enough I was assigned to the "Police Route," and soon had many friends at the station, including the savage jailor, who volunteered the information that I was a "broth of a bye, and as good as any newspaper reporter in town."

No one knew of my former life except Mart, and he, poor fellow, would sit up late at night listening to his hopes and anticipations, or hearing me read Shakespeare, when he longed to be in bed.

He cheered me when I was melancholy and blue, which I was very often. I seldom visited theatres, for the old fever always came over me; the music, the lights, and the generally bright faces of the actors and actresses brought on a strain of very bitter thoughts and passionate regrets. At such times I forgot everything except the acting. I fancied myself in some one's place, reading his lines, and the end always brought darkness and a fit of the blue devils. I shunned all my old professional friends and acquaintances, and presumably passed out of their lives, although once in a while a struggling letter would find its way into the letter box of some dramatic paper.

called him. We had played "Lord Fauntleroy," and a large repertory, and I was thinking of her "Dearest," and how — Ting-aling, aling went the telephone. "Hello! What's all right?" "Doc, here's a call for you at 118 — Street; woman committed suicide," and the officer flopped himself again in his comfortable chair.

The surgeon picked up his case and soon he and I were at 118 — Street. It was a miserable house in a miserable street. Up three flights of rickety stairs we climbed and found ourselves in a dark and small passageway. I struck a match and we saw the room. Into this room we hurried, and I managed to find an old lamp. As soon as we had a light we discovered all the poverty stricken details. In one corner, on a heap of straw, lay the small figure of a child fast asleep. On a tumble down old bed was a woman. Her face was turned toward the wall. The doctor stepped up to make an examination, when she turned a wan face on us. She seemed very familiar—a faint, gurgling sound issued from her lips as her eyes met mine. "Good God," I cried, "Annie!" "Jack!"

The police surgeon tried his best to save her, but Annie Hiller died the next day, not before she had told me her story, however.

Her husband had taken all the little money they possessed and deserted her. She had tried, even as I had, to obtain an engagement, and afterwards any kind of employment, so she might manage to buy food for herself and child; but fate was against her, and she at last determined to die. "I believed people would not be so hard hearted as to let my little boy suffer, Jack," she whispered, "and that he could live better without me; but God sent you here, Jack, and I want you to take care of Mannie. Promise me, Jack, in the memory of those old days when we were together. Do you remember doing

Isham, J. W.	Mendon, C. A.	Slocum, F. A.
Jones, W. J.	Metz, Prof. C.	Smith, Frank C.

[illegible]

Ker-ands, Billy	Newman, Trio	Stewart & Giden
Keating, Dan	Nedwell, Billy	Swift, Herbert
Kilpatrick, A. J.	Napel, Prof. M.	Saenger, Matt

[illegible]

La Reane, Harry	Powers, F. S.	Reedon Co.
Leonzo Bros.	Pantzer, Carl	Talall, Lucian
Lowande, A.	Polk, Dan	Thompson, Jas.

[illegible]

Maid, Albert E.	Ross, E.	Wilson, Fred
Martinet, F.	Russell, Thos.	Wesley, Jas.
Ducrow	Rexo, Frank	Winstanley, Robt.

[illegible]

Monroe, A. S.	Smith, Jesse V.	Zartus, The
Markham, F. W.	Souville, Geo. C.	Zimmer, Dave
McGinley, R. H.	Sommers, Ed. F.	Zlaty, ...

[illegible]

30, taking a farewell look at "Spider and Fly" before starts on the road to California.

The Metropolitan "The Black and Tan" dance, which was being unbecomingly crowded. The Urban Company gives its thirteen-
dance Sunday night, 24. Chevrolet
"green" comes 22 for one
transport in "Columbia," 29, and
and Mrs. Januaria's 2 and mat
Rud Deep's night of 3.
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THEATRE ROYAL.—The Stock presented "Jack O'

Business week of 8. Week of
and "Lynwood."
HALL.—The people week of 15. The
near, Roanetta, La Monde Sisters, L.
Alexander. Business continues good

UNDER THE WHITE TENTS

[illegible]

NOTES FROM THE RENTFROW'S WINTER QUARTERS. Topeka, Kansas.—The show commenced. Carpenters, blacksmiths, painters, wardrobe makers and tent makers are all busy. Wm. Sells arrived home last week with two elephants, four camels, six kangaroos, twelve sea lions, many seals, five giraffes, one gnu, one grizzly bear and twelve ostriches; three chargers, six caribou and four flat cars, two stock cars, one sleeping car and one advertising car. Sells & Rentfrow's new private car, now being built by the Pullman Co., will be ready about next month. The show will go out this season with three advance cars and twenty regular ones. Three parades will follow each parade consisting of four band wagons, eight chariots, twenty-two cages of wild animals, six open dens, three elephant teams, sixteen sets of Shetland ponies, and a steam callopie. The advance shows will take place under the management of Chas. Holton. The exclusive staff already engaged are: A. S. Kohnold, railroad contractor; Tom W. Howard, tourist commissioner; J. B. Barnum as assistant, late manager of the Four Paw Show; Fred H. Beebe, local agent; A. B. Halton, superintendent car No. 4, with sixteen bill posters; E. A. Morton, manager car No. 2, with twelve bill posters; Fred McManis, manager car No. 3, with eight bill posters. Mr. McManis will also manage the Fordyce Bros.' show at Muskogee, Okla. No. 3. The skirmish brigade, with ten bill posters, will be in charge of W. S. Muscatel. The show will go out in flying colors, with a new 160ft. round top and four soft center pieces, a 100ft. menagerie top, a 75 ft. stage, a 90 ft. grandstand, a 100 ft. platform, with one 50ft. centre piece, new dressing room horse tents, cook tents, etc. The show undoubtedly will be one of the finest equipped on the road this season, and will open at Wichita, Kan., April 8.

These people have signed with Chas. Lee's London Shows: Seaman and Burke, the Brunswick daps, Oscar Jones, musical director; Al. W. Herrick, T. J. Kyle, Walter James, J. P. Moncines, W. F. Wallcott, Mlle. Florentine, Harry Ruby and Ed. M. Reed, and John Whalen, boss hostess.

JAMES FITZGERALD, equilibristic juggler and club stoner, has signed with Gollmar Bros' Circus, making his third season with that show.

Mrs. C. N. Harris, wife of Prof. W. H. Harris, the old time circus manager, died at her home in this city, Jan. 11, aged fifty-five years. She was the mother of two girls and three boys. The interment was in Evans Green cemetery, 14.

THERE ARE FOUR circuses wintering in Iowa, viz.: F. E. LaRosa, Brodus, Haldenbrock Railroad Show; Dick P. Sutton's Railroad Shows and Kirkhart Brothers' Show.

BURKE AND WESTON are practicing their grotesque aerial act at their home, Waukegan, Ill. Their troupe consists of seven members—Prof. Weston, as do the Valentines, Tony Sidahl, M. Picardo, Lilly Lawlor, Eddie Frank and Dan Baldwin, and Harry Delten and wife. Dr. Burke will be equitation director and Larry Weston principal clown. They had been back from Europe after spending some time there. He has signed with Rogers Bros. Company for next season.

ROSTER AND NOTES FROM HARRIS' NICKLE PALM SHOWS.—W. H. Harris, owner and manager; O. F. Coleman, general agent; J. D. Spinks, head trainer; Christian director (ninety year); I. N. Wisner, railroad contractor; Dick Beemer, local contractor; F. Scott, master of transportation; Dr. Chas. Hurd, superintendent of stock (sixty year), Tom McHugh, supervisor of carnivals; George L. Smith, steward; Prof. Pete Jenkins, band master; B. L. Bowman, manager of annex; Mrs. W. H. Harris, Callie Harris, Mrs. F. H. Sparks, Master Frank Harris, The Adairns (Arthur and Cora), Zella, the human frog; Harry Adams, Alberto, Orville Garber, Fred Cook, Elmo Arrard, A. Bonilly, Holland Bros and Bell, acrobats; Al. Holson, Ed. Carroll, Sam Manpan, V. Hibbard, J. Dougherty and Chris. Schley. K. Mitchell has charge of candy stands. The show will open in February at St. Joseph, Mo. Mr. Harris came here from the Springfield, Mo. Zoological Gardens with the elephant Jimmie, one of the largest in this country. Everybody in and about Winter quarters are on the hustle, for our opening date is not far distant, and the carpenters, painters and electricians are constantly on the move. We have accomplished a great deal, considering the short time we have been in Winter quarters, having turned out four new baggage wagons, and the sign writers are at present putting on the finishing touches on the time signs for the coming season as one of the model shows of America.

RYAN AND WILTON have signed for the concert with Wheeler Bros' Show. Prof. Walter Coleman is also re-engaged, with his troupe of trained goats, which he sold to the Springfield, Mo. Zoological Gardens.

NOTES FROM WALKER L. MAIN'S WINTER QUARTERS.—One of our new tableaux wagons and the baggage wagon have arrived and they are beauties. Work is progressing very fast in our shops under Dr. F. J. Ryan, chief mechanic (eighty-three years). Most of the new animal acts, trained elk act and elephant pony and dog act, are coming fast to the front. shipment of animals is expected this week. The work on new wardrobe proves that no one's will be better, and the new stalls are beginning to work well in price because as though they were older times. General agent Aiken is fast getting his paper in shape, and the new features with the show will help to add to its drawing power. Mr. Main will come up at the head of geography with the show, accompanied by time, puts in his main effect criterion. Every wagon, cage or chariot will be gone over all through. Most of them were new after May 30, 1893. Mr. Main is sparing no money in bringing the show up to standard in modern style. Everything connected with this show will be new and strictly first class in every way. The opening show will occur in Indianapolis, Ind., May 1.

FRED McCLEANMAN, during the month of December made a tour of the Knights of Pythias, I. O. O. F. and Royal Arch in A. F. and Y. M. C.

PENNSYLVANIA.

Philadelphia.—There was a slight quaking in the stroke last week, and at several houses business was in a lull in this year. There is little that is new in the current bill.

CRENSHAW STREET OPERA HOUSE.—"The Old Home,stead" began Jan. 22 the last of a four weeks' stay. Business, which began with a rush, has been gradually slowing up. Fair sized audiences were the rule last week. Jan. 29, Henry Irving.

BROAD STREET THEATRE.—"Sheridan," as portrayed by E. H. Southern, began the second of its three weeks last week. The play has received approval and the star is complimented upon his successful performance. The audience quantity large and in quality brilliant has been the attendance.

WALNUT STREET THEATRE.—"The second week of 'The Girl I Left Behind Me' began 22. The admirable production, notable alike for the excellence of the cast and the beauty of the scenes, has been enjoyed by good sized audiences.

PARK THEATRE.—James T. Powers returned 22 with "Walker, London," with which he secured a hit at the Walnut in a short time ago. Eliza Graubau, Mackie, solo Chantore are new members of the company. Modjeska was greeted by large audiences last week. "Mardi," the new play, in her repertoire, made a marked success. Jan. 29, Robert Mantell.

WALNUT STREET THEATRE.—"After the Ball," which was introduced by R. R. C. Graubau, made a novel novelty of the week. With "The Rainmakers," formerly a girl drew large audiences last week. Jan. 29, Hermann.

NATIONAL THEATRE.—"Blue Jeans" came 22. "A Half-rod Ticket" secured large houses last week. Jan. 29.

EMPIRE THEATRE.—Lewis Morrison repeated 22 his production of "Faust." Doctorette's Minstrels and called forth many large houses last week. Jan. 29, "The Struggle of Life."

AUDITORIUM.—Gus Hill's week of Novelties is the at present. The Night Owls did a good business last week.

BIRD.—"The Captivity of the house is the limit of busy. Judge Rex, Lizzie and Vinie Day, Baldwin and Day, Swedish Lady Quartet, Ida Howell, Robert and O'Brien, and the new company. "The Girl I Left Behind Me," Devere, Felix and Claxton, Ford, and Graubau, Mackie, solo Walker, Boyle and Graubau, Bartlett and May, Wash and Porter, and Russell, Odell and Russell.

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NEW YORK CITY

Last Week's Events.—The past week was comparatively uneventful. The only events of any importance were the first American production of a German play, rendered in the vernacular, and the first local presentation of a new comic opera. The average of business for the week was satisfactory. The continuous performances for the week ending Jan. 20 were the Abbey & Grau Grand Opera Co., alternating with "America," at the METROPOLITAN OPERA HOUSE, the Bostonians at the BROADWAY, "The Princess Nicotine" at the CASINO, M. Coquelin and Jane Hading at AUBREY'S, Rice's "1492" at PALMER'S, "A Country Sport" at the BIJOU, "Charley's Aunt" at the STANDARD, "Shore Acres" at DALY'S, Rose and Charles Coghlan at the FIFTH AVENUE, E. S. Willard at the GARDEN, "A Texas Steer" at the MADISON SQUARE, "Our Country Cousins" at the LYCEUM, "Darkest Russia" at the FOURTEENTH STREET, "Sowing the Wind" at the EMPIRE, "In Old Kentucky" at the ACADEMY OF MUSIC, "Old Lavender" at HARRIGAN'S, and "The Voyage of Suzette" at the AMERICAN, the two last named closing upon that date. The one week stands closing 20 were "The Prodigal Daughter" at the GRAND OPERA HOUSE, Effie Ellsler in "Doris" at the PROPLET AVENUE, Bessie Bonehill in "Playmates" at NIBELUNGEN, "Athocracy" at the HARLEM OPERA HOUSE, and "Fritz in a Mad House" at the COLUMBIAN. Variety entertainment was furnished at TONY PATTON'S, KOSTER & BIAL'S, the IMPERIAL, HERDMAN'S, the LONDON, PROCTOR'S, the UNION SQUARE and MINER'S BOWERY and EIGHTH AVENUE. Performances in German were given at the IRVING PLACE and GERMANIA, and performances in Hebrew at the THALIA and WINDSOR. The Bostonians presented, 15, at the BROADWAY THEATRE for the first time in this city, "The Maid of Plymouth," a comic opera in two acts, the music by Thomas Pearsall Thorne and the libretto by Clara M. Greene. There was present a large audience upon the occasion, and the new work made a very favorable impression. There was regret felt and expressed, however, that W. H. Macdonald was not in the cast, and his excellent singing, cheerful face and fine presence were greatly missed. When some time ago, it was announced that Tom Kane had decided to sing no more with the company, but to devote himself solely to its management, the natural regret was mitigated by the fact that he had left an excellent substitute in Edwin W. Hobbs. Mr. Macdonald's fine baritone notes no echo in any other member of the company. Still, his retirement is only temporary, and was caused by the lack of a proper role for him in the new work. He, moreover, has earned a rest, and as one of the famous trio of managers and performers, H. C. Barnabee, still remains upon the stage to entertain us, we will be content and express the hope that Mr. Macdonald may enjoy his season of idleness. The Concord Dramatic Co. presented, 15, at the IRVING PLACE THEATRE, "Schubling" ("Golly"), a drama by Richard Voss, this being its first performance in this country. It proved to be a powerful drama, of absorbing interest and quite unconventional in plot and construction. It was especially during all of the week, with the exception of the two performances 20, which Moser's comedy "Veilchenfresser," was presented. Mrs. John Drew, assisted by Mr. and Mrs. Sidney Drew at their company of players, moved down town again, 15, and appeared at the STAR THEATRE in "The Road to Ruin," in which the Widow Warren. Mrs. Drew will remain upon record as one of the finest achievements. There was no change of bill during the week. Rose and Charles Coghlan continued their engagement at the FIFTH AVENUE THEATRE, where they were seen 15 and during the entire week in "Lady Barter." "Forget Me Not" had been announced for the latter part of the week, but its presentation was postponed. "Africa," which had not since the recent beginning of its metropolitan career drawn houses in proportion to its merit, moved farther uptown 15, and opened at the PARK THEATRE, where it seems during the past week to have secured good business. The GARDEN THEATRE, E. S. Willard entered upon the last fortnight of his nine weeks' engagement, presenting upon that date "The Middleman," which was repeated 16 and at the matinee 20. It was seen in "Judah" 17, "John Nerdham's Doubt" 18, 19, and "The Professor's Love Story" events of 20. At the METROPOLITAN OPERA HOUSE, operatic performances were continued by the Abbey & Grau Grand Opera Co., which presented, 15, "Lohengrin," mention of the performance of which was made in our last issue. "Die Meistersinger" was given with Mme. Emma Eames, Jean de Reszay, M. Lasalle and M. Plancon in the cast. "Roméo et Juliette" was given 19, with the following cast: Juliette, Mme. Baelma; Stephano, Mlle. Guercia; Gertrude, Mlle. Muttermeister; Frere Laurent, M. Plancon; Capulet, M. Dufliche; Mercutio, M. Madriac; Tybalt, M. M. Maugiere; Le Duc De Veroligne, Signor Viviani; Gregorio, Signor De Vascetti; Benvolio, Signor Rinaldini; Romeo, M. Jean de Reszay. At the matinee, 20, "L'Amico Fritz" and "Cavalleria Rusticana" were presented, with Mme. Calve appearing first as Suzel and afterwards as Santuzza. The remainder of the cast of each opera was the same as at previous performances with the exception of the substitution of Sig. Ancona for M. Martopous as Alfio in the work last named. The spectacle, "America," continued to be seen on the alternate nights. M. Coquelin and Jane Hading remained at AUBREY'S THEATRE and were seen 15 in Angier's "Les Affrontes," which was repeated 18. "La Dame aux Camélias" was seen and at the matinee 20; "L'Ami Fritz" 17, 19, and the evening performance 20 "Tartuffe" and "Precieuses Ridicules" were given. At the FIRE THEATRE, afternoon of 16, a performance was given for the benefit of the Virginia Day Nursery. Two one act plays were presented, "John Thorne, Farmer," by Henry Hyatt, and "Mrs. Pendleton Four in Hand," a comedy dramatized from M. Atherton's story by Mrs. Charles A. Doremus. In play first mentioned Viola Allen, William Thornton, William Faversham and Joseph Humphreys took part, assuming respectively the roles of Ansel Cleghon, John Thurgood, Steve Armstrong and Henry. Mrs. Doremus' play had the following cast: Norton Boswell, Charles Wyngate; Teddy Hiram, Jamison Lee Finney; John Severance, J. M. Pigott; Clarence Trenn, Harry Gwynette; Joe Ferdinand Gotschalk; Jessica Pendleton, Elsie Wolfe; Edith Decker, Mary Eliot Page. At a same theatre, upon the afternoon of 17, a performance of "Sowing the Wind" was given for the benefit of "The Herald's Clothing Charity." At METROPOLITAN OPERA HOUSE, afternoon of SOUSA'S Band, assisted by a number of professional vocalists, gave an entertainment for "The Herald" and other charities. Among those participants were Lillian Russell and Sig. Perugini, Jennie Bartlett Davis, Sig. Campanini, Sig. Campanini and Eugene Cowles. At the BERRY LUCE, 18, the students of the American Academy, the Dramatic Arts presented three one act plays: "On Time," adapted from the Italian of Nicotorelli by Alice Howard Cady; "Maestro Maeterlinck's 'Les Aveugles'" ("The Sightless") and "A Duel in Wall Street," by an author whose name was not given. Hageneck's exhibition of trained animals remained at TATTERALL'S.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),

PROPRIETORS.

GEO. W. KEIL, MANAGER.

SATURDAY, JANUARY 27, 1894.

THE CLIPPER ANNUAL
For 1894.

The issue of THE CLIPPER ANNUAL for the present year has been placed on sale at the newsstands, with the customary result—a very active demand, for a work that for years has been recognized as a standard authority on all matters appertaining to the sporting and theatrical worlds whereof it treats. Its chronologies are compiled with the utmost care, and embrace every event of any importance that has transpired in the fields of amusement and sport during the year 1893, while its amusement necrology includes all those members of the profession who have passed away in all parts of the world. The tables of winners of championship events in the athletic and aquatic world, and of the principal contests on the running turf, etc., have been brought up to the close of the past year, and the record tables and list of remarkable performances have been revised with great care, and are declared absolutely reliable. It is the object of the publishers to not only maintain the accuracy of its statistics, but to also render more interesting and of increased value, if that be possible, each succeeding issue of the compendium.

Valuable or Reference.

From the *Brooklyn Times*.
The New York Clipper Annual for 1894 is out. It has, besides the usual sporting, theatrical and musical chronologies, a full history of the America Cup, with a large amount of interesting matter, and is a valuable reference. The Clipper publishes are notable for reliability.

It Has No Equal.

From the *Hartford Morning Call*.
A book that is in demand each year is THE NEW YORK CLIPPER ANNUAL. It is the most valuable publication of the kind on the market today, and furnishes information not only to a certain class, but to the masses. The Annual for 1894 is now out, and it far surpasses any previous issue. Truly it can be said that THE CLIPPER ANNUAL is the most reliable, most interesting and of increased value, if that be possible, each succeeding issue of the compendium.

QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADDRESSORS OR WHEREABOUTS NOT GIVEN. ALL INQUIRIES SHOULD BE SENT TO THE CLIPPER OFFICE. ALL LETTERS WILL BE ANSWERED BY THE CLIPPER OFFICE. THE CLIPPER OFFICE IS NOT RESPONSIBLE FOR THE CONTENTS OF THE CLIPPER ANNUAL. THE CLIPPER OFFICE IS NOT RESPONSIBLE FOR THE CONTENTS OF THE CLIPPER ANNUAL.

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BASEBALL, CRICKET, ETC.

R. L. M. Brooklyn—Daily, pitching in a championship game between the Boston and Chicago Clubs at the Boston Grounds, July 7, 1893, at Boston. Struck out twenty of the Chicago nine in nine innings, this being the greatest number struck out in a game between professional teams.

J. H. London, Ont.—Teams of Canadian cricketers visited England in 1890 and 1891. The first trip ended prematurely and was a financial failure. In 1892 the Canadian amateurs played eighteen games, five of which were won, four lost and nine drawn.

ATHLETIC.

K. H.—Charles Howell, the English long distance runner, and the winner of the original "Six Days' Belt" competed in races in this country in 1879, 1880, 1882 and 1884.

F. H. Junction City—The fastest recorded time in which one hundred yards has been run by man, level ground, is 9 1/2 seconds, accomplished by several parties in this country. For particulars see THE CLIPPER ANNUAL for 1894.

J. Z.—We believe that only members of the Young Men's Athletic Association are eligible to compete in the tournament referred to.

R. L. G. Present—It is necessary for the purposes of record that the genuineness of a performance be established by the presence of a referee, and that the certificate of the referee be obtained; these documents are to be forwarded to this office.

R. P. Williamsport—Having ascertained that a man did not weigh 140 lb., the fact that he weighed 141 lb. makes him a loser, of course, as in order to weigh 141 lb. he must necessarily scale 140 lb.

Isquith, Scranton—For the "frame" of a yacht and the best time made for sailing vessels between Liverpool and Melbourne, and between New York and Melbourne, in THE CLIPPER ANNUAL for 1894; price, ten cents.

Watson, Chester—Not unless his occupation involves the use of our paddle. You will find the different answers to R. L. G. in THE CLIPPER ANNUAL for 1894.

WANT TO KNOW, Chicago—John Tenner defeated Ed. Hanlan in a race at Fall River, Mass., and in a match race at Boston, Mass., known as "Boston Highlanders."

S. W. Allegheny—Michael F. Davis, the sculler and boatman, can be addressed in care of this office. He is the inventor of a number of appliances designed for the improvement of race boats, etc.

RING.

J. N. H. Silver City—John L. Sullivan was knocked down twice in a glove fight—first by Charley Mitchell, in this city, and again by James Corbett, at New Orleans.

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BREVITIES.

Willie and Ferrie are matched to play ninety four games, wins and draws to count, for the sum of \$20 a side and a forfeited title. The games are to become the property of the winner, who shall pay the loser \$20 for the forfeit. As a book of checker games has not yet been published, the memory of how to successfully retain a title by methods which are not commendable. Among the notable entries in the Scottish National Chess Association, Willie and Ferrie of Cambridge (now matched to play Willie), Fraser, of Dundee, Scott, of Aberdeen, and Stewart, of Perth, will give a good account of themselves. Willie and Ferrie, the Maine champion, while on his recent tour won 79 games out of 100. The players of the Brooklyn Y. M. C. are about to start a tourney. Among those in the first class we find Melvin Brown. If he plays anywhere near his old time skill he will have a heavy mortgage on his first prize. New York is about the only city that cannot boast of a checker club. We find them everywhere but here.

CHESS.

To Correspondents.

L. S. ATKINSON.—We are little reason to alter your notes after the first. The Plymouth player mentioned by you is not known to us. "NEW ENGLAND AMATEUR"—We do not think a distinctly N. E. tourney could be organized. It is not probable that the six N. E. States contain an amateur who would stand any chance of winning the championship in a tourney which should present such a high standard of play as that of the New York Y. M. C. As it is, if anybody thinks he is to be the "Champion of New England," he has to face Harry N. Pillsbury and "The Great Game." We are glad to know that some of the work on your chess will be launched to us. W. D. STARK.—Your solution of No. 132 is correct, but if you would adopt our simple tabular form of statement you would save both yourself and us much trouble.

CHAS. O. JACKSON, President Ind. Chess Association.—On account of our rather fragmentary knowledge of the matter, based on innuendoes and ex parte statements, you must excuse us from giving your letter its entire. That you ever wrote "an abusive letter" to any chess player we will not believe—short of explicit proof. Bro. Pillsbury will kindly call Mr. Pradigant's attention to Bro. Babson's solution of his twenty-one move problem. Please assure him that THE CLIPPER would be proud to receive any original communication from him in the editorial workshop, and, surely, just for once or twice, you can afford to spare even so great a master.

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